have a heart--take two

MY BLOODY VALENTINE PLUS HAPPY BIRTHDAY TO ME

The insane killer, garbed as a miner and wielding a pick-axe!

TWO FILMS you have requested coverage on are MY BLOODY VALENTINE & HAPPY BIRTHDAY TO ME. So here are the scary stories.

MY BLOODY VALENTINE

20 YEARS before the murders start, a mining tragedy claims the lives of 5 miners. The disaster was caused by the carelessness of 2 supervisors who left their posts while on duty without checking the gas levels of the methane in the subterranean tunnels. They'd been too eager to attend the St. Valentine's Day Dance, a town tradition nearly 100 years old.

It took 6 weeks to find the victims.

The sole survivor, Harry Warden (Peter Cowper), degenerated to cannibalism in order to stay alive. He spent the year following his rescue in the State Mental Hospital and returned to town on the first anniversary of the disaster, dressed like a miner.

He pick-axed 2 supervisors to death.

Then he cut out the hearts of the dead men, enclosed them in heart-shaped candy boxes and delivered them with warning notes to the townsfolk:

DON'T EVER HOLD A ST. VALENTINE'S DAY DANCE AGAIN

2 DECADES later the mining disaster & its grim aftermath have become faded memories. The townspeople are preparing another Valen-

The deranged murderer in miner's clothing leaves his gruesome calling card upon his victim's seared, blood-splattered body!

tine's celebration. Heart-shaped decorations are adorning everything from trees to telephone poles and Mabel Osborne (Patricia Hamilton) is the happy recipient of many congratulations on the festive work done by her committee. Among her enthusiastic supporters are the police Chief (Don Francks) & the Mayor (Larry Reynolds).

CANDY CURSES

But the blood drains from the Mayor's face when he's faced with an anonymous box of Valentine candy containing a macabre message: *A warning filled with "bloody good cheer."*

Beneath the frosted wrapping paper *lies a blood-soaked heart.*

"It can't happen again!" the Mayor chokes. But horror strikes when Mabel is found in the drying machine of her launderette—incinerated. Her ribcage savagely ripped open. Her heart torn out.

The Mayor & Police Chief realize the meaning of this monstrous act: the "miner" has returned to the town of Valentine Bluffs.

And he isn't bluffing.

"THE LITTLE TOWN WITH A BIG HEART"

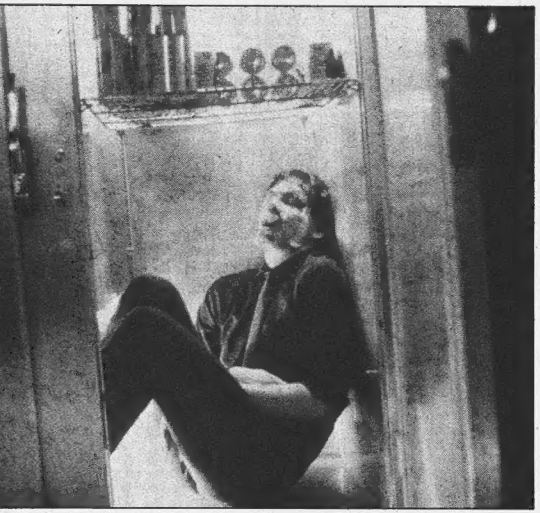
The town officials cancel the plans for the dance but some of the younger, hot-blooded, unsuperstitious miners decide to defy fate and throw a Valentine's party of their own down in the mine shafts.

The hour is late.

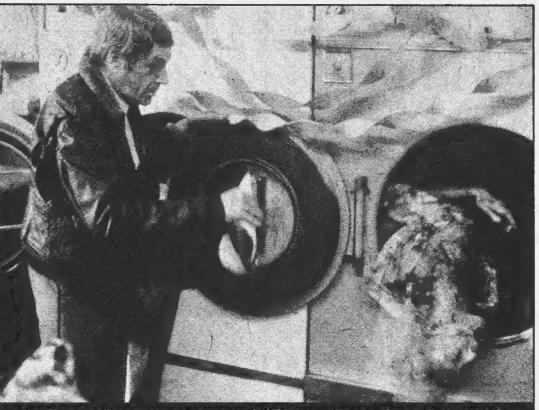
The streets of Valentine Bluffs are empty.

A pick-axe through the throat for the madman's latest victim!

Bleed, baby, bleed...in a lovely hue of Valentine's Day red!



The crazed killer puts his latest victim on ice...permanently!



And another gruesome hiding place for the madman's handiwork!

The discarded decorations drift in a *valse macabre* across the deserted main street.

From far below, thru the chasms & corridors & catacombs of the mine tunnels deep beneath the earth, the sounds of abandon & drunken revelry echo up to the surface.

Then a death shriek penetrates the ground.

And another.

And another...

HAPPY BIRTHDAY TO ME

Victim of a freak accident, Virginia Wainwright (Melissa Sue Anderson) returns to school after an operation to regenerate her brain.

But the trauma & the surgery have left her like a victim of amnesia. Her memory is almost completely blocked. She knows her mother died in the tragedy that has robbed her of her past but she remembers very little else.

VANISHING VICTIMS

The school to which Virginia returns has a select inner circle, an uninhibited group of students calling themselves the Top 10. Virginia is welcomed into this prestigious clique.

But then a strange thing happens:

Virginia's friends begin cutting class.

Permanently.

They vanish from the campus altogether.

Is there some mysterious link between the inexplicable disappearances of her schoolmates and her own shadowy, memory-shrouded past? Virginia comes to think so.

Virginia realizes with dismay that at the rate things are going—10 reduced to 9...to 8...to 7...to 6—by the time of her 18th birthday there won't be anyone left to come to the party! There'll be no one left to sing Happy Birthday, Dear Virginia except—Virginia!

HITCHCOCK'S SHOCKS

Director J. Lee Thompson's tutelage was under the Master of Suspense, the late Alfred Hitchcock. Says Thompson, "I got a liberal education in the art of scaring people from him. He believed that in order to generate suspense you had to 'cheat' a little. To him, a director was kind of a stage illusionist, an individual whose job it was to 'magick' audiences into believing what they were seeing wasn't really there at all."

Thompson previously applied his lessons in legerdemain, in Hitchcockian movie magic-making, in the unusual scare film THE REINCARNATION OF PETER PROUD.

"LET'S BE AWFUL TO ANDERSON"

Melissa Sue Anderson literally grew up in the TV series *Little House on the Prarie.* In HAPPY BIRTHDAY TO ME she "grue" up. "Talk about horror stories," she laffs, "after what happened to me in the *Little House* it was almost a relief to be menaced by a crazed killer. Do you realize that during the 7 years I was acting in the series I was stricken with scarlet fever & toxic appendicitis, lost 2 babies and went blind?!"

The body of the beautiful victim lies sprawled on the ground, throat slit...the target of a madwoman's grotesque fantasy!

A watery, crimson-stained coffin for this hapless young lady!

A male victim...fatally stabbed and bleeding from ear to ear!

The hellish hostess herself...her gore-spattered guests assembled for the most horrifying birthday party-ever imagined!

The gut-wrenching result of a psychotic killer's mutilation!

Concerning her part in the picture, Melissa tells us: "By the night of my birthday party I was so confused I didn't know whether I was the next murder victim or the killer!"

The same uncertainty applied to several of the young actors & actresses who were slain with macabre ingenuity. "We wrote several different versions of the climactic birthday party at which the killer's identity was revealed," says producer Dunning, "and shot them all so as to keep the mystery a mystery and see which worked best. By the time we decided on which ending to run with, most of the cast had dispersed to other assignments and didn't know who it was who murdered them till they saw the picture along with audiences."

BURMAN THE BRRR-MAN

Tom Burman, one of Horrorwood's most active makeup men (*Primal Man,* LOST HORIZON, CE3K, THE BEAST WITHIN), was responsible for "grotesquing" several of the young actors. As he put it, "The murder victims in that picture just refused to stay put! My challenge was to bring them back to life...or death...as scarily as possible. We've a term for it—'graphic repulsion.'"

Happy Brrrthday & Hearty Valentine's Day!

END